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The Committee appointed to consider means to give clerical assistance to the Secretary, recommended that the Association pay annually to the Secretary the sum of two hundred dollars.

This recommendation was accepted by a vote of the Association.

In accordance with the recommendation of the Committee appointed to designate place for the next annual meeting of the Association, a motion was passed unanimously in favor of Adelbert College, Cleveland, Ohio.

Professor Albert S. Cook, first vice-president of the Association, was called to the chair.

28. "‘Das junge Deutschland’ in America." By Dr. T. S. Baker, of the Johns Hopkins University.

This paper was discussed by Professor M. D. Learned.

29. "The Sources of the Dramaturgical Ideas of Lenz." By Dr. Max Winkler, of the University of Michigan.

This paper was discussed by Professor A. Cohn.

30. "Two Parallel Studies in Sociology: a comparison of certain features in a drama by Shakespeare and one by Ibsen." By Professor C. B. Wright, of Middlebury College. [Read by title.]

The plays are *Coriolanus* and *An Enemy of the People*, and so far as surface appearance goes, two dramas could hardly be more unlike. As regards nature, the one is among the most pathetically tragic of Shakespeare's plays; the other is essentially a comedy. On the score of scene, the one transports us to the very center of old-world action—in its antique sternness and simplicity it is perhaps more genuinely heroic than is *Antony and Cleopatra* with its international theater; the setting of the other is of our own time in a little Norwegian health-resort, and amid surroundings the most prosaic. Lastly, the characters themselves, for all their essential similarity, are cast in very different moulds; we can prove from Shakespeare, as we cannot from Ibsen, that "there were giants in those days." These differences are apparent, yet, in spite of them, the plays are remarkably analogous in motive, in the *dramatis personae*, and in much of the action leading to the respective climaxes.

1. *Motive.* It is not enough to say that *Coriolanus* is a portrayal of the endless struggle between property and poverty; that is but one feature of the play and by no means the most essential. To call it a delineation of aristocracy and democracy as antagonistic social forces is to come nearer the truth, but even this is only a partial statement. The breach between Coriolanus and the people was brought about not so much through any inherent antagonism between their classes, as through a pervading absence of political sanity, an inability on the part of both patricians and plebeians to see the interests of the commonwealth "steadily and whole." Whether it be permissible or not for the artist to teach a lesson, it is certainly permissible for the students of art to be taught; and the most obvious lesson to be deduced from *Coriolanus* is fundamental and impressive—the absolute need, for political stability, of the serene and steady outlook, the broad vision, the calm and undistorted view.

The motive of *An Enemy of the People* would be practically identical were the artistic balance not weakened through the evident special pleading. Ibsen holds a brief for Doctor Stockmann; as he writes, the retainer lies before him on the desk. The Doctor is eternally right, the people eternally wrong, and the circumstances that led to the writing show us very clearly why. Now Shakespeare never indulges in special pleading; he holds a brief for no one, unless it be Henry V. *Coriolanus* does show, I think, that its author's inclinations were on the aristocratic side; not, however, for the reason commonly adduced by the critics. The hero's contempt for the populace, they tell us, and the abundant cause furnished by the exasperating unreason ascribed to them, prove it. Not at all; the balance of unreason is against the patrician. It is Coriolanus who stands condemned rather than the people; condemned, though, not through Shakespeare's hostility, but through his love; tried and found wanting by the stern standard of *noblesse oblige*.

2. *Dramatis personae.* In a brief outline one can do hardly more than set over against each other the character counterparts in the two plays. The table is as follows:

Coriolanus.....	Doctor Stockmann.
Virgilia.....	Mrs. Stockmann.
Volumnia.....	Petra.
Young Marcus.....	Eilif and Morten.
The Tribunes.....	{ Hovstad. Billing. Aslaksen.

Doctor Stockmann is a nineteenth century Coriolanus. We love them both, in a measure, for the enemies they make; each is deplorably unable to adjust himself to surroundings.

As to the women of the plays, it is dramatically correct that the mother in one and the daughter in the other should be most closely in sympathy

with the hero ; each time it is in accordance with hereditary law. It is to be noted, too, that Petra shares with her father the indiscriminating affection of their creator. Mrs. Stockmann, on the other hand, gets more than she perhaps deserves of the wholesale Ibsen contempt. He has temporary relentings, but to all intents and purposes she is one of the people, and Ibsen is running amuck.

The tribune demagogues are fully matched in the printers of the Norwegian drama, while the populace, fickle, brainless, swayed by the cajolery of their unscrupulous masters, are the same contemptible creatures whether in trousers or in togas.

One looks in vain for a counterpart to Menenius. Captain Horster, perhaps, comes nearest. The similarity, however, lies wholly in his relation to the hero and not at all in personal characteristics. And small wonder ; Shakespeare himself has rarely drawn the equal of the old patrician, while Horster is at best but little more than a lay figure—a helpful wheel in the machinery of the actions.

A single word should be added in this connection. The finding of surface counterparts in plays of different ages would not of necessity be noteworthy ; if the plays are built on conventional, classic lines, it could hardly happen otherwise. Neither of these plays, though, is conventional, and the likenesses here pointed out are general rather than detailed—a proof that each play is an outgrowth of a common philosophy of life.

3. *Action.* There is space to indicate but one similarity, yet a comparative study of the plays will show how vital a detail it is and how intimately connected with the climax of the actions. The Tribunes (*Coriolanus*, Act III., Sc. 3) and the newspaper men (*An Enemy of the People*, Act IV) seem almost to have compared notes. Their policies are identical: the crafty baiting of a victim too hot-headed for prudent self-restraint.

31. "*Troilus and Criseyde*: a study of Chaucer's method of narrative construction." By Professor Thomas R. Price, of Columbia University.

This paper was discussed by Professor James W. Bright.

32. "Some features of Chaucer's verse, especially stress and hiatus." By Professor Morton W. Easton, of the University of Pennsylvania.

This paper was read by Dr. Homer Smith ; it was discussed by Professors George Hempl and James W. Bright.

This paper, mainly statistical in content, discussed the lines in the form of the line in the *Prologue*, 170,

Ginglen in a whistling wind as clere,